

AT THE THEATRES



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE.—Monday, Tuesday and Wednesday evenings and Wednesday matinee, "The Chaperons"; Thursday, Friday and Saturday evenings and Saturday matinee, "The Storcks"; Sunday, matinee and evening, Republican city convention; Friday, matinee and evening, Democratic city convention.

THE theatrical promises for this week are very much better than the fulfillments of last. At the Salt Lake theatre we are to have two more musical comedies. Musical comedies, by the way, seem to be coming in bunches. We haven't had much of anything else so far this season. Some of them have been worth seeing; others have not, but, on the whole, some fair amusement has been furnished. In "The Chaperons" and "The Storcks," both of which have met with success elsewhere, patrons of the theatre should be well entertained.

Only two big shows are booked for this week at the Grand. Either will be well worth the price of admission. The first is the Republican city convention, which is scheduled for Thursday, matinee and evening. On Friday the Democrats will give a similar performance in the same house, matinee and evening. Both performances will contain a good deal of tragedy for some people, but for the disinterested spectator there won't be much except pure comedy.

An interesting discussion has been started by the New York Dramatic Mirror as to the advisability of returning to the old \$1.50 and down prices for first class theatrical attractions. There is here plenty of room for argument. It has been said, and with some justice, that people don't object to paying \$2 for seats if they get \$2 worth of enjoyment out of the expenditure. That is, the price really makes very little difference if the goods are worth the money.

The trouble is that we get entirely too many \$2 shows that are not worth more than \$1.50 at the most. Some of them would be dear at \$1. Again, there are many notorious cases that nobody objects to paying \$1.50 to see, but against which legitimate protests might be made if the first class prices were charged. Managers seem to think the popular estimate of their shows is cheapened when they cut their prices for the best seats below \$2.

To some extent this is probably true, but the same managers would make very much more money at \$1.50 than they are making at \$2. Fifty cents is a lot more money than some people seem to think. People can see a performance at \$1.50 that only three can see at \$2. It is worth something to a manager to have a big audience.

Big audiences, however, invariably more enthusiastic than small ones. In a large audience, even though the performance may not be first class, somebody will find something worth applauding. Applause is much more immediately contagious than any disease known to medical science. When the man on the second row hears the man on the first row clapping, his hands are liable to clap his own hands, though often he doesn't know exactly why he is applauding. Small audiences are disposed to be more discriminating.

Little matters of nice detail are too often neglected by theatrical companies. Some of these omissions were glaringly noticeable in a production at the Grand last week in "Buried at Sea." In one act a great hall is in progress. The women and men are wearing evening clothes, of course, but the hero walks in in street attire. There is nothing to indicate why he should be so garbed.

Again, when the burial is pulled off, though presumably it is in the afternoon, the men wear evening clothes and the women wear high mourning gowns. In spite of the seriousness of the scene the costume incongruities could not fail to provoke smiles, and actors and actresses don't want smiles when they are trying to be serious. The aim of the theatre is to "hold the mirror up to nature," and there is nothing more unnatural than evening clothes at a daylight function, whether it is a funeral, a wedding or a christening.

PRESS AGENTS' PROMISE.

"The Chaperons" is announced for presentation at the theatre tomorrow, Tuesday and Wednesday evenings and Wednesday matinee. This excellent comedy opera has seen two successful seasons in the principal cities and starts on its third run, a company including many of the original members and some new talent that scarcely needs introduction. The principal comedy role will be in the capable hands of John G. Sparks, who will be assisted by that very commendable character actor and singer, Thomas Whitford. Mabel Hite, a soprano of good repute and rollicking singer and dancer, will essay the frisky role of the detective. Miss May Boloy will again

gent claim the distinction of "mothering" the plan, and under the guidance of Misses Rown, Rockwell, Melton and Firth a set of by-laws has been prepared which contains many points of interest. The by-laws, in part, follow:

"Resolved, That no girl shall stand in the wings and make disparaging remarks about a more fortunate female who has been promoted to the front rank, by saying: 'Isn't she clumsy?' or 'I could make her look sick in that part.'"

"Resolved, That no loyal member of the union will quarrel about the use of powder puffs or dressing rooms."

"Resolved, That all chorus girls will point with pride to their calling, as Lillian Russell and Pauline Hall came from the ranks."

"Resolved, That no kicks shall be registered about accommodations at water tank stations, or what is vulgarly termed a one-night stand."

"Resolved, That any girl who works for less than regulation wages shall be sumptuously dealt with, and all efforts of an honorable nature will be made to drive such offenders back to the typewriter and the ribbon counter."

After carefully viewing the situation President Gompers said: "A union will benefit you, but unless you will be able to maintain it, I would advise that you do not start it. Employers as a rule resent having those whom they pay say how they shall be governed. If you should start a union and fail you would be worse off than if you never started an organization. If you see your way clear to organize, however, I will do all in my power to aid you. It is my duty to do so. Here are some of my cards and I will be glad to hear from you at any time."

"We called on you at Washington," said Miss Brown, "but you were not at home."

"Why don't you let a fellow know when you are coming?" asked Mr. Gompers, smilingly. "Why, my dear girls, I would have gone home to meet you. At the time you played in Washington I was in Scranton or Baltimore. I would have made a railroad journey in order to help you organize. Now, you can talk among other chorus girls and I will do all I can for you."

"Yes," said the retired press agent, "it takes a fellow with a quick brain to extricate a show at times. I remember one incident in my career that shows the necessity to success in the business. Who had a play called 'The Plumber's Revenge; or, Why Do They Charge by the Hour?' which had enough trouble to fill a hard-fuck encyclopedia from cover to cover. We had been out a month, and in that time had lost most of the scenery by fire, the leading man had broken his leg, the leading woman had lost her false teeth and couldn't get a new set that would work right, the comedian had taken to writing serious poetry on the back of all the loose bills, and the rest of the company had taken to playing slot machines wherever we went. We were

"The Storcks," the latest musical fantasy triumph will be presented at the Salt Lake theatre next Thursday, Friday and Saturday with Saturday matinee, with all the original scenic, costume, mechanical and electrical splendor that characterized its record-breaking run of five months at the Dearborn theatre, Chicago.

"The Storcks" specifically speaking, is an operatic melange of everything happily appertaining to girls, music, fun and frolic. It is a musical comedy, with all the original scenic, costume, mechanical and electrical splendor that characterized its record-breaking run of five months at the Dearborn theatre, Chicago.

Relative to the authors: Nearly everybody well versed in matters theatrical is acquainted with Richard Carle's past efforts, as he has written and composed many most successful operas, musical comedies, and songs of international prominence, and his collaboration with Guy F. Steele, a prominent western newspaper man, has resulted in their being compared to many of the most famous librettists of our time, and as regards Frederic Chapin's music, it is said to be fairly embellished with originality and structural variety of which half the numbers are possessed with that much praised haunting quality that is most affable to memory, and in the other musical numbers comprises much of the brightness, the dash and the martial swing that always wins popular favor.

Lincoln J. Carter's great story of the south, "Down Mobile," will be seen at the Grand theatre on Oct. 19-20-21. The scene is laid upon a southern plantation and in an adjacent swamp, and the situations are thrilling and sensational. The plot hinges upon the real identity and ancestry of the heroine, Josephine Eddy, the orphan daughter of a wealthy planter, whom the villain, white in color, but with negro blood in his veins, tries to prove is a negro and illegitimate. His object in trying to separate Josephine from her lover is with the view of ultimate union with himself. Associated with the villain in his conspiracies are detectives and a negro witch, who hold him in his direful purpose. There is a bright vein of comedy running through the story and the fire effect in the last act is said to be something marvelous in its like representation of a real fire, with shooting flames, black clouds of dense smoke and flying timbers and embers, making one of the most realistic and astonishing stage pictures ever seen. The cast is a carefully selected number of players who do much credit to themselves while giving the audience an intelligent interpretation of the consistent and well laid plot.

An immense amount of interest is being manifested in this vicinity over the forthcoming presentation of Klaw & Erlanger's stupendous production of "Ben Hur" at the Salt Lake theatre, for five nights, Oct. 26 to 30, with special matinee on Wednesday, Oct. 28.

Unlike so many plays taken from novels, "Ben Hur" has been deftly handled. It brings out the bone and sinew of that great story, and holds the interest from the first to the last curtain, as if one were enthralled. The demands of dramatic sequence are strictly adhered to at all times, while the work of setting the story before the public gaze is so admirably done that "Ben Hur" aside from its natural beauties, should live as an example of what vast possibilities the stage holds out when the right conjunction of author, dramatist, producer and stage director is reached.

The story of "Ben Hur" is familiar to everybody. In the play, however, the main incidents of General Wallace's great naval graphically and faithfully put forth, blending at times and tying up, as it were, at other times these scenes of marvelous beauty or deep heart interest and making them into a story which is beyond description.

STORIES ABOUT PLAYERS. A chorus girls' union is among the latest possibilities superinduced by the epidemic of unionism now ravaging the theatre. President Samuel Gompers of the American Federation of Labor encourages the project with words of cheer and encouragement. Members of the pretty "Chaperons" chorus continue



MABEL HITE,

With "The Chaperons" at the Salt Lake Theatre.

Goodwin tried her hand on Miss Ada Rehan when the latter returned from Europe. She waited at the pier and made her wishes known as soon as the actress placed her feet on shore. Now, if there is one thing that Miss Rehan has it is an interview. Her prejudices dates back to the days of Augustin Daly, when that manager wouldn't let anybody but "Willie" Winter speak to her. Miss Rehan firmly and briefly declined the honor of immortality and the woman writer gave her this: "You're a mean old thing; you always were a mean old thing, and you'll always be a mean old thing as long as you live, and I suppose that will be forever." Miss Rehan was so dazed that she could hardly reach her carriage.

"How did I come to go on the vaudeville stage? Why, just because I love it," said Miss Mabel McKinley to an interviewer the other day. "I studied for concert and opera, but I don't care much for the concert stage. People are always shoving tickets on you for some tiresome concert that you do not want to go to, while with vaudeville everybody really comes to enjoy it. I think it is just lovely. It's the great public that one reaches on the vaudeville stage, you know, and that means so much."

"Ballads and the better class of popu-

lar nearly the operatic stage came to losing these representatives of it. For the inducements, financially, at least—were extremely alluring. The late Major B. Pond, the manager of famous lectures, made many overtures to Mr. Barnabee to go on the lecture platform and talk of his experiences and observations in his half-century's career in concert work and opera. Incidentally, Mr. Barnabee was asked to punctuate his lectures, as it were, with the old song with which he gained his first early fame. After Major Pond's death the offer was repeated by another lecture bureau, with a salary named at \$2,000 a week and expenses, for an average of six lectures a week. But Mr. Barnabee could not be prevailed upon to depart from opera. As for Mr. MacDonald, a particularly high salary was offered to him by a vaudeville manager. He refused it at once.

Sir Henry Irving is president of a new organization called the British Empire Shakespeare society, and he urges that a similar body be gathered together in this country. Of the society's purposes he writes: "It is our desire to promote greater familiarity with Shakespeare's works among all classes; to help the present generation not only to study Shakespeare's works, but to love them; to organize Shakes-



MADAME LILLIAN NORDICA,

The famous soprano, who will sing at the Tabernacle on Wednesday evening.

in very bad, and landed in a little town before dark one night, with attachments plastered all over the baggage and whatever else they could stick to. Just before the curtain went up the property man came around and announced that there was no paper snow to use in the storm scene in act 3. I hustled to get some white paper, but everything was closed up, and the hotel proprietor wouldn't even trust me for some old newspapers. Without that snow the show would look like a last year's seat cake, and there wasn't time to wander all over town hunting some one who would give us the paper of their kitchen shelves to make it. I was at my wits' ends, and held up both hands and then the property man showed his genius and saved the situation.

"What did he do?" asked the interested listener. "Simply scraped off the frost we had got at the last stand and used that," replied the retired press agent. And he lighted another cigarette. Cincinnati Times-Star.

lar songs appeal to me particularly," continued Miss McKinley. "Anona" is the name of a little Indian ballad which I composed and frequently sing. Ar-dill's "I, Bader" is one of my favorites. I like the songs which touch the heart, both sad and gay. Do I find stage life wearing? Not at all. I love to sing and I put my whole heart in it."

As to her future plans Miss McKinley is undecided. "I am fond of acting and may go into opera," she said. "I have prepared myself for a number of different roles, but I really don't know what I shall do. For the present I am quite in love with vaudeville; it is so fascinating and the people have received me with so much kindness, their applause at the social of my songs telling me that my singing pleases them."

Not all who know the English actor, Sir Charles Wyndham, by name and fame, know that he is a qualified physician and was a surgeon in our own civil war. After he received his diploma the good offices of P. T. Barnum secured him an introduction to General Banks and an appointment. Sir Charles still treasures the sword which, as brigade surgeon of the Nineteenth army corps, he carried through the Seven Days' and Red River campaigns.

Aime Lacharme, who composed the incidental music for E. H. Sotherton's production of "The Sunken Bell," has just completed the music for an original Oriental play, in verse and prose, by Charles Henry Meltzer, the New York dramatic and musical critic.

"The Jersey Lily," with which the third or fourth attempt was made to

SUNDAY CONCERT

"Light and Popular and Pleading."
GRAND THEATRE,
25c Reserved Seats.
HELD'S MILITARY BAND
40 Men.



MISS HELEN MAE SHEPERD,
Soprano Soloist.
Mr. William Leslie, Cornet Soloist.
Mr. Earl Mackay, Saxophone Soloist.
A. S. Zimmerman, Manager.

Salt Lake Theatre. George D. Pyper, Manager.

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ISIDORE WITMARK'S SPARKLING OPERATIC COMEDY

THE CHAPERONS

3d Triumphant Tour

And direct from Great Two Months' Success at the New York Theatre.

Book and Lyrics by Frederic Rankin. Music by Isidore Witmark.

Produced Under Stage Direction of GEO. W. LEDERER

SPECTACLE, OPERA, FARCE.

BALLET AND VAUDEVILLE IN

ONE GREAT ENTERTAINMENT

THE COMPLETE ORIGINAL PRODUCTION IN ALL ITS LAVISH BEAUTY.

THE SAME UNEQUALLED CORPS OF STAR ENTERTAINERS AND CHORUS OF AMERICAN BEAUTIES.

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MATINEE—\$1.00, 75c, 50c and 25c.

Salt Lake Theatre

Geo. D. Pyper, Manager.

THURSDAY NIGHT

IT'S ALL RIGHT!

A NEST FULL OF POPULAR GEMS

Sweet Penelope
Tootsie - Wootsie
Flinthe Little Gertie
What! Mary?
Sorrow Is Mine.
The Fisher and the Mermaid.
I am it.
Songs of the night and 12 others.

Every Song a HUMMER.

The Beauty Bright
THE STORKS

under the Dearborn theatre management.
Book by Richard Carle and Guy F. Steele.
Lyrics by Guy F. Steele.
Music by Frederic Chapin.
The Musical Fantasy Hit that flew on the merry wing of popularity for five consecutive months in Chicago.

A Few of the Happy Birds:
GUS C. WEINBURG.
Gilbert Gregory.
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Miss Alma Yonlin.
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Miss Ada Deaves.
Miss Dorothy Chas.
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Miss Rose Leslie.
and the original chorus of Girls. All American Beauties

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Thursday Night.

Don't Forget the Matinee Saturday. Special prices for Thursday Matinee, 25c, 50c, 75c and \$1.00.

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Matinee Wednesday.

Farewell Associate Appearance of

LOUIS JAMES AND FRED'K WARDE

In Stupendous Scenic Spectacles of

SEAT SALE OPENS FRIDAY. **Alexander The Great and Julius Caesar** Prices \$1.50, \$1.00, 75c, 50c and 25c